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- LASTEVRIE, F. DE. *Les peintres-verriers étrangers à la France classés méthodiquement selon les pays et l'époque où ils ont vécu*; par M. F. de L., membre honoraire de la Soc. Nation. des Antiq. de France. Paris: 70 pp. 8vo. (Extract from the *Mémoires de la Soc. Nation. des Antiq. de France*.)
- MUNTZ, E. *Raphaël archéologue et historien d'art*. Paris: Quantin & Cie. 23 pp. 8vo. (Extract from the *Gazette des Beaux-Arts*.)
- OTTIN, A. *Méthode élémentaire du dessin*. Première partie: Abécédaire du dessin. 44 pp. 8vo, accompagnée de trois cahiers quadrillés et 48 pl. 3<sup>e</sup> éd., entièrement refondue. 80 centimes. — Deuxième partie: Perspective élémentaire. 27 pp. et 16 pl. 8vo. 2<sup>e</sup> éd. 50 centimes. — Livret du maître. *Pédagogie du dessin*. 2<sup>e</sup> éd. 80 pp. avec 16 fig. 1.50 francs. — Par A. O., inspecteur de l'enseignement du dessin dans les écoles communales de la ville de Paris. Paris: Hachette & Cie.
- RACINET, A. *Le costume historique*. (As previously announced.) Part 9. Paris: Firmin-Didot & Cie.
- RAVASSON-MOLLIEN, C. *Les manuscrits de Léonard de Vinci*. Le manuscrit A de la bibliothèque de l'Institut, publié en fac-similé (procédé Arosa) avec transcription littérale, traduction française, préface et table méthodique. Paris: Quantin & Cie. 301 pp. and 126 pl. 4to. 100 francs.
- RONDANI, ALBT. *Saggi di critica d'arte*. Firenze. 1880. 452 pp. 16mo. 6 marks.
- SAUVAGEOT, C. *Viollet-le-Duc et son œuvre, dessiné par C. S.* Paris: Ve. Morel. 115 pp., with 12 pl. and 150 cuts. Large 4to. (Extract from the *Encyclopédie d'Archit.*)
- SCHLIEMANN, H. *Ilios, Stadt und Land der Trojaner*. Forschungen und Entdeckungen in der Troas und besonders auf der Baustelle von Troja. Mit einer Selbstbiographie des Verfassers, einer Vorrede von Rdf. Virchow und Beiträgen vieler Gelehrten. Leipzig: Brockhaus. 1881. xiv + 88c pp. Mit ca. 1800 Abbild., Karten u. Plänen. 8vo. 42 marks.
- SCHLUNBERGER, C. *Monuments numismatiques et sphragistiques du moyen âge byzantin*. Paris: Revue Archéologique. 20 pp. and plate. 8vo. (Extract from the *Revue Archéol.*)
- SCHNEVYDER, P. *Histoire des antiquités de la ville de Vienne*; manuscrit inédit de P. S., publié avec une notice historique et biographique, un portrait à l'eau-forte, une gravure représentant Vienne romaine, par E. J. Savigné. Vienne: Savigné. xxxix + 123 pp. 12mo.
- SCHWENKE, E. *Ausgeführt Möbel und Zimmer-Einrichtungen der Gegenwart*. 2. Lfg. Berlin: Wasmuth. 1880. 11 lithographs and 1 heliotype. Fol. 10 marks.
- SENSIER, A. *La vie et l'œuvre de J. F. Millet*; par A. S. Manuscrit publié par Paul Mantz, avec de nombreux fac-similés. Paris: Quantin & Cie. xiv + 407 pp., 12 heliogravures, and 48 text illustr. 4to. 50 francs. (100 numbered copies on Dutch paper, with two sets of plates, at 100 francs.)
- WEBER, G. *Le Sipyllos et ses monuments; ancienne Smyrne (Navlochon); monographie historique et topographique cont. 1 carte, 4 pl. lithogr. et 2 photogr.* Paris: Ducher & Cie. iv + 126 pp. 8vo.

## PERIODICALS.

[Only those American Periodicals are included in this list which are not specially devoted to Art.]

- APPLETON'S JOURNAL for February: — Decorative Decorations. By Grant Allen. — American Wood-Engraving. (In Editor's Table.) ATLANTIC MONTHLY for February: — Mr. Tiltcn's Pictures. — Mr. Shirlaw's Pictures. (In The Contributors' Club.) HARPER'S MONTHLY for February: — The Gospel History in Italian Painting. By Henry J. Vandike, Jun. Illustr. — Pottery in the United States. By Miss F. E. Fryatt. Illustr. HARPER'S WEEKLY for Jan. 1st: — An Unrivalled Exhibition (Salmagundi Sketch Club). Illustr. — Jan. 2nd: — The Roman Villa near Brading. Illustr. LIPPINCOTT'S MAGAZINE for February: — Museums. (In Our Monthly Gossip.) SCRIBNER'S MONTHLY for February: — John La Farge. By George Parsons Lathrop. Illustr. — Art and the Stupidities of the Tariff. (In Topics of the Time.)

## AMERICAN ART CHRONICLE.

## THE INQUIRY INTO THE CHARGES AGAINST GENERAL DI CESNOLA.

THE committee appointed to investigate the charges made against General di Cesnola by Mr. Gaston L. Feuardent (see p. 128 of this volume of the REVIEW) held several meetings, with President Barnard in the chair, at which testimony was taken and the objects in controversy were critically examined. The main points embodied in the written statement which General di Cesnola presented to the committee, and which contains a detailed refutation of all the charges made, are given herewith. To the general charge that "a long list of restorations" can be made out, the answer is: — "In the entire collection I have not made a single restoration of any object or part of any object in stone, and there exist in the whole collection of thousands of objects, so far as I know, only two instances of restoration, neither of which is by me. There are also only two restorations among the potteries, not necessary to be here described." The two restorations are then indicated and characterized as correct, though not made by General di Cesnola's orders. Attention is called to the careless use of the word "restoration" by Mr. Feuardent, and his confusion of it with "repair" and "reunion." "Every repair" that has been made is declared to be "based on the careful preservation together of objects found together, on close examination and comparison of work and of surfaces, correct reunion of lines of fracture, study of art illustrated in

Cypriote remains, and fifteen years' devotion to this special department of archaeology." The charges concerning specific objects are then considered at length. The first object is No. 22, *Statue of a Priest*. The charge is that "the right arm and right hand were procured from a fragment from another statue while the collection was in my [Mr. Feuardent's] gallery in London; but now the points of junction, which were quite apparent then, have been completely hidden." The answer is, that "the right hand has never been broken away from the statue"; that "the right forearm, from elbow to wrist, is the original forearm, . . . not obtained from another statue," and "not put on in London," but "by myself [General di Cesnola] in New York," the forearm having come over in the second Cesnola collection, and therefore never having been seen by Mr. Feuardent in London; that the three pieces of the statue — the head, the body, and the right forearm — were found together and preserved with great care; and that the correct reunion necessitated the removal of the false forearm introduced by Mr. Feuardent. The latter piece was submitted to the committee, and the mistake made clear by photographs of the figure as originally put together in Cyprus. The second object is No. 768, *Seated Figure*. The original charge was that the head of an old man had been put upon the body of a youth, and a wood-cut is given of the object. To this the reply is, that the wood-cut "is a gross falsification," showing a line of repair which does not exist, as the object has never been broken. Mr. Feuardent subsequently changed his objection from No. 768 to

No. 469, which he said was described in Döll's *Sammlung Cesnola*, Plate V. No. 2. This is met by the statements, that No. 469 is not the object described in Döll, V. 2; that the wood-cut resembles neither No. 469, nor the object figured by Döll, nor any object in the collection except No. 768; that No. 469 has never been broken; and, finally, that the object figured by Döll is now in the storeroom, "in its original headless condition." The third object is No. 40, *Statuette of a Man*. It is averred by Mr. Feuardent that "the surface has been retouched, the upper part of the chest cut into so as to receive a modern neck, the line of the dress across the neck recut, the neck built up new and made too long, a head of a child placed on it which does not belong on it, and the left forearm newly supplied," and two wood-cuts are added. To this General di Cesnola replies that "every separate statement is untrue, and the wood-cut which professes to represent the statue as found is an unpardonable falsehood." The statue was found "in three chief fragments;—1. The body with part of the neck; 2. The head with part of the neck; 3. The left forearm and hand holding an oviform object. Scales and chipped pieces from the left side of the neck found with it I carefully preserved. . . . These fragments have always been kept together, and the statue is now repaired correctly, without any building up or restoration." The wood-cut published by Mr. Feuardent is shown to represent the object falsely, so as to give color to the charge, and the reply concludes: "Not a line of the surface anywhere has been retouched; the line of the dress is the original line of the ancient artist. The head is not one of a child, but the head of a man." The fourth object is No. 754, *Statuette of a Youth*, which Mr. Feuardent claims was found in a poor state of preservation, without a head, and is now too much retouched, and supplied with a head that does not belong to it. To this General di Cesnola answers that the statuette was found in excellent preservation, and unbroken; that it was broken *in transitu* at Cyprus, and repaired by him there; that it was in the second collection, and hence was not seen by Mr. Feuardent or any one else until exhibited at the Museum; and that it must be confounded in his mind with another statuette which now lies "in its mutilated condition, never repaired, in the Museum store-rooms." A photograph of the object before it was broken is submitted to the committee. The fifth object is No. 350, *Two Sphinxes Back to Back*, whereof it is claimed that the upper part of the left Sphinx has been manufactured recently. The counter assertion is, that the part in question was found in fragments, which have been simply joined together in their original position. It is added that the value of the object is so small that "it would be absurd to waste time in replacing missing parts." The sixth object is No. 30, *Statuette of a Man*. The various statements of the charge about retouching, alteration, and restoration are met by a flat denial, and an invitation to compare the statue as it now is with a photograph of it taken soon after its discovery. The last object about which specific charges are made is No. 157, *Statuette of Venus*. Here Mr. Feuardent asserts that a mirror has been added in order to justify calling the object a Venus, when it is really a Hope. The archæological question here involved was presented in the September number of the REVIEW, and it is now only necessary to refer to General di Cesnola's description of the way in which the

mirror was uncovered. It was concealed under a considerable amount of incrustation, which was removed by prolonged soaking and careful rubbing with a wooden point. There was never any paste or soft material about it upon which the impress of a thumb-nail could have been left. In conclusion, General di Cesnola meets the charge that the bronzes have been covered with a false patina. He relates the history of the Trustees' endeavors to obtain a satisfactory treatment of the bronzes to prevent further oxidation. Unimportant pieces were furnished for experiment to three different persons, of whom Mr. Feuardent was one. After more than six months the specimens were examined, and two of them were still undergoing oxidation, that treated by Mr. Feuardent "with greatly increased rapidity," while the third had undergone no further change. These pieces are submitted, and the assertion made that no false patina or coloring has in any case been added. The committee was given every facility, and urged to examine every object, and to test the truth of General di Cesnola's statement in any way they chose. The original photographic negatives from which Döll's often imperfect lithographs were taken were also submitted.

The allegations contained in this statement, regarding the character of the illustrations which accompanied Mr. Feuardent's original accusation, have drawn forth a letter from Mr. Henry W. Troy, the draughtsman employed by Mr. Feuardent, in which he declares that they are from sketches made by him in the Museum "as carefully as was possible from objects in glass cases," and that "they are truthful statements of the facts given in Mr. Feuardent's charges, and as seen in the statuettes." The prominence given by Mr. Troy to the fact that these illustrations, instead of being wood-cuts, are photo-engravings, is hardly called for.

The latest development in the case is the appearance of Mr. Feuardent himself before the committee of investigation. It will be recollect that he at first refused to appear before the committee, as he objected to its composition, and demanded that he should be allowed to name an additional member. At the meeting of the committee, held at the house of Mr. W. C. Prime, on Friday, Jan. 21st, Mr. Feuardent reiterated his charges, and endeavored to disprove the statements made in General di Cesnola's answer. Regarding the *Statue of a Priest*, No. 22, he said that every statement in General di Cesnola's answer was false. He (Mr. Feuardent) never made a false forearm for the statue, but his clerk did attach to it the broken forearm of another statue, with General di Cesnola's permission and in his presence. The points of junction were then purposely left visible. He was perfectly satisfied that the forearm on the statue now is the same one put on by his clerk in London, but the place of junction has been concealed. He recognized it by certain marks upon it. An extended report of Mr. Feuardent's argument may be found in the New York Times of Jan. 22d. It will hardly be necessary, however, to go into its details here, as the extract above given clearly shows that the whole matter has been narrowed down to a question of veracity between the accuser and the accused.

The committee has ordered a number of the pieces in controversy to be taken apart, and its report, which will undoubtedly be soon forthcoming, will be looked forward to with great interest.

Since the above was written, the report of the commit-

tee, thoroughly vindicating General di Cesnola and declaring Mr. Feuardent's charges to be without any foundation in fact, has been made public. It will be given in the next number of the REVIEW.

#### ARCHÆOLOGY AND HISTORY.

**THE ASSOS EXPEDITION.** — It is evident that great and well-directed exertions are requisite to render the rapidly advancing civilization of the present age *intense*, as well as merely *expansive*; and it is in accordance with the recent increase of wealth and power in realistic respects that the past decade has witnessed an activity in the field of classical research which is wholly unparalleled in history. Not only have long considered schemes, like the extended excavation of Olympia, projected by Winckelmann more than a century ago, been successfully carried out, but new and bold projects have already been brought to a successful issue. Only ten years have passed since Mr. Wood, after a tedious and exceedingly expensive search, succeeded in determining the site of the Artemiseion at Ephesus, since General di Cesnola made his fortunate discoveries in Golgoi, and since Dr. Schliemann began the excavations at Hissarlik, terminated in the summer of 1879. During this same period the Austrians have completed their investigations upon Samothrake, the Greek Archæological Society and private individuals have explored Tanagra, Mykenai, Dodona, Ithaka, and the southern side of the Athenian Akropolis, with its theatre and odeion, the French have worked at Delos, the Germans spent five years of labor and most generous imperial subsidies at Olympia, while the Prussians independently, and with dazzling success, have explored Pergamon, securing for the Museum of Berlin hundreds of statues and reliefs. So honorable and profitable have these undertakings proved that the work upon sites ennobled by Greek civilization will be even more active during the coming years: the Germans are at Pergamon again, the French at Samos, the indefatigable Dr. Schliemann at Orchomenos, while the Greeks are preparing for extensive investigations at Delphi and Eleusis with all the means remaining after the constant guard they are obliged to maintain against the destructive predatory digging of freebooters in Attika, the Peloponnesos, and the islands of the Archipelago, where such wonderful antique treasures have recently been brought to light — only to be hidden again, or even dismembered, as at Rhamnous, Epidavros, and Rhenea. To the more legitimate workers in this field America is now to be added. The determination of the American Archæological Institute to explore the ruins of the ancient Assos has already been chronicled in these columns. The undertaking has excited general interest, and numerous notices have appeared in the daily journals giving facts concerning the history of Assos, and a description of the site, excerpted with more or less skill from the various classical dictionaries, and from Mr. Clarke's *Notes on Greek Shores*, in the *First Annual Report of the Archæological Institute of America*, upon which latter paper the responsibility of the choice appears in great measure to rest. So extended have these accounts been, that a further preliminary description of Assos, beyond the short notice given in a former issue, is here unnecessary, restricted as it would be to the little now known. It must suffice to mention the departure, on board the Germanic, which sailed from New

York on Saturday, Jan. 15th, of the greater number of the gentlemen to whose care the investigations have been intrusted. After the completion of the necessary preparations in England and France, the surveys and preliminary excavations will be commenced in the first days of March, — as soon as may be after the establishment of the household. It appears possible, however, that even then the weather will prove too inclement for continued out-door work, and especially for the manipulation of delicate surveying and measuring instruments. In his *Ilios* Dr. Schliemann describes his sufferings in the Troad during the month of February, 1872; the icy north wind blowing through the crevices of his house with such violence as to prevent the lighting of lamps, while water standing near the hearth, upon which a fire was constantly burning, froze into solid masses. It is worthy of remark that his next spring campaign — that of 1879 — was not commenced until March, and even up to the middle of that month he complains of suffering cruelly from the cold. In its present deforested condition the northern coast of Asia Minor appears to suffer almost equally from extremes of heat and of cold. It is promised that tracings of the topographical plans and restorations shall be exhibited in the Boston Museum of Fine Arts, being renewed from month to month with the advances of the investigations upon the Akropolis and within the city enclosure; the first of their bulletins, with the first official report to the Institute, cannot be expected before May. In the long interval which thus elapses between the starting of the expedition and the appearance of results from work upon the site, the explorers have the best wishes of all those who are interested in their scientific success, as well as in their personal welfare.

**"EGYPTIAN ANTIQUITIES" FOUND IN AMERICA.** — In an article under this title published in the REVIEW for April, 1880, Prof. F. W. Putnam spoke of certain antiquities, claimed to be of Egyptian origin, and said to have been found in the pampas, and to be on exhibition in the National Museum at Buenos Ayres. Prof. Putnam also promised to take steps to ascertain the trustworthiness of the report, and the result of his researches is embodied in the following extracts from a letter written by a gentleman who is good authority in these matters: — "It is proverbially 'impossible to prove a negative,' and hazardous to assert one; but my conviction regarding any man who should assert that mummies, Egyptian images, or sarcophagi had been taken from tumuli in the pampas — with or without brilliant hieroglyphics — is, that he was crazy or a shameless falsifier. There have been discoveries of aboriginal relics, such as you of course know all about. A very interesting exhumation is said to have taken place about three years ago in the northwestern portion of the country, in the skirts of the Andes; but even these statements seem to have been exaggerated, and there was, I think, no pretence of there having been any other than ancient Peruvian relics. There was also an excavation (with considerable previous and subsequent puffery), a year or more ago, near the city of Buenos Ayres, where an aboriginal cemetery had existed; but no discoveries of ethnological importance appear to have been made there."

**COLLEGE OF ARCHÆOLOGY.** — The "College of Archæology and Aesthetics of New York" was incorporated on Dec. 30th. Messrs. Amos K. Hadley, J. W. H. Carroll, and others, are named as directors. The institution is to furnish free, or nearly free, instruction.

## MUSEUMS AND COLLECTIONS.

METROPOLITAN MUSEUM OF ART, NEW YORK.—The White House Service, lent by Messrs. Haviland & Co., and alluded to in a former notice, has been withdrawn from exhibition.—A valuable painting by Brion has recently been received as a gift from M. Petit, of Paris.—The Technical Schools of the Museum, now conveniently housed in their building at Sixty-eighth Street and First Avenue, are attracting considerable patronage, and gradually extending their scope and influence. A full account of their work will be given in a subsequent number.

COLLECTIONS OF THE NATIONAL ACADEMY.—In an interesting article on the schools of the National Academy, published in the New York *Tribune* of Dec. 26th, Prof. Wilmarth is made to speak as follows concerning the works of art belonging to the Academy:—"It is a great pity that there is not room in the Academy for placing on exhibition its permanent collection of paintings and other art works, so that students and others could have access to them. Few persons have any idea of the great number of excellent works in possession of the Academy. In the first place, each Associate, upon his election, is required to present his portrait, painted by himself, and each Academician must present one of his paintings. Now the collection of portraits alone is interesting, but the collection of pictures from the Academicians shows the progress of American art from Morse down to the present time, and therefore is invaluable, aside from the artistic worth of the pictures. No Academician wishes to leave the Academy a picture to represent him all through the future which is unworthy of him, and hence the examples from each artist are of the highest order of his work. But there is no place to hang these pictures at present, and so they are packed in boxes and rarely see the light. Then there is also the Suydam collection of paintings, which was given to the Academy, which includes a number of representative works of both American and foreign art, and there are besides many paintings which have been presented by artists and others, and the fine collection of engravings, photographs, and reproductions already mentioned. There are a few pieces of sculpture also."

CORCORAN GALLERY OF ART, WASHINGTON, D. C.—The annual meeting of the Trustees was held on the evening of Jan. 17th. After the usual reports had been read, Dr. James C. Welling, President of Columbian University, was unanimously elected President of the Board of Trustees, in place of the late Dr. J. C. Hall, and all the other officers were re-elected. The following items of the Gallery's operations in 1880 are taken from Curator MacLeod's report:—Whole number of oil paintings belonging to the Gallery and on exhibition, 172, an increase of three in the past year. These are F. A. Bridgman's *Procession of the Sacred Bull Apis*, 1879, B. C. Porter's *Lady and Dog*, 1876, and W. Carl Brown's *Portrait of General T. L. Clingman* (of N. C.), presented by General Clingman. Mr. Corcoran ordered two pictures from Paris, by Luigi Chialiva, which have arrived. Four marble statues, by Ezekiel, Rome, of Pheidias, Raphael, Michelangelo, and Dürer, have been placed in the niches of the front of the building, and seven more have been ordered from the same sculptor for the niches of the west side, one of the subjects being the late Mr. Crawford, as the representative of American sculpture. The superb decoration of the main

picture gallery was finished last summer. Important work has also been done in preserving the building. All the exterior brown-stone work has received a thorough oiling to stop the deterioration and exfoliation of its surface. The number of visitors in 1880 was 64,241, being 2,520 more than in 1879, although the picture galleries were closed to the public two months and a half; 9,504 of these visitors attended on pay days and nights; 3,885 copies of the catalogue, and about 1,000 copies of the photographs issued by the Gallery were sold during the year; 75 copies of 38 pictures were made by 53 copyists. Walter Shirlaw's well-known painting of *Sheep-Shearing in the Bavarian Highlands*, and four pictures by Mr. Tilton, *Rome from the Aventine*, *Cairo*, *Temple of Minerva*, and *Venetian Fishing Boats*, have lately been received for exhibition.

MUSEUM OF FINE ARTS, BOSTON.—The Trustees have bought for the permanent collection of the Museum the portrait medallion of Bastien-Lepage by Augustus St. Gaudens, cast in bronze by Rodier, and exhibited at the Salon of 1880, and the bust of Miss Maud Morgan by Olin L. Warner, which will probably be put in terra-cotta. Both these works were shown at the late Exhibition of Works of Contemporaneous American Artists, and the Trustees concluded that their purchase would be a more practical way of showing an appreciation of their merits than the awarding of medals. The collections of the Museum have also been increased by the gift of thirty-three pieces of old and valuable lace by Mr. George W. Wales, and by a number of fragments of pottery from Dr. Schliemann's excavations at Mykenai, from the first Parthenon, and elsewhere, and a bronze spear-head from the temple of Apollo at Delphi, all given by Mr. Thomas Davidson. Nineteen sketches in oil and chalk, including the *Jason*, which equals in size the *Belshazzar's Feast*, and two hundred and fifty-six drawings by Washington Allston, have been deposited in the Museum by their owners, and will be exhibited in summer, when it is hoped to get together all the attainable works by this artist. Among the new pictures lately hung in the gallery, a very fine Daubigny, owned by Mr. F. L. Ames, is worthy of special notice. The picture by Chardin, the gift of Mrs. Peter C. Brooks, before mentioned in these columns, has also been hung.—There were 12,026 visitors from Dec. 24th to Jan. 27th, of whom 1,460 were admitted on pay days.

## ART EDUCATION.

ART STUDENTS' LEAGUE, NEW YORK.—At the January business meeting Miss Anna B. Folger was elected Second Vice-President in place of Mrs. Helena De Kay Gilder, resigned. The Art Committee seemed to have put forth its best effort to give an instructive variety of work at the exhibition of the monthly reception. A fine collection of reproductions from charcoal studies by Millet were worthy the closest study, and the interest in Hellquist's *In the Garden*, loaned by Mr. S. P. Avery, was enhanced through its being exhibited for the first time in New York. Mr. Avery also contributed a *Girl and Goat*, by Virginie, daughter of Jules Bréton, which, however, proved uninteresting. A water-color by Simoni, of a female nude above the waist, was exquisite in its flesh tones as well as in drawing. There were, furthermore, two life studies by St. Gaudens; a full-length sketch by Bastien-Lepage of

St. Gaudens ; a sketch by Sargent, framed with his own medallion portrait executed by St. Gaudens ; a *Peasant Soldier* by Hovenden ; a still-life study by a student in Munkacsy's class, in which a sheet of music was painted by Munkacsy himself ; a painting, studies in oil and in pencil, some of the latter bearing the date of 1857, and a water-color, by Jervis McEntee ; and, finally, a number of photographs after works by St. Gaudens, Luca della Robbia, Henner, and Munkacsy. The list of instructors for the season is as follows :— Drawing and Painting, Life Classes, William Sartain ; Drawing and Painting, Portrait Classes, William M. Chase ; Composition Classes, T. W. Dewing ; Drawing from the Antique, J. Carroll Beckwith ; Modelling and Artistic Anatomy, J. S. Hartley ; Perspective, Frederick Dielman.

**STUDENTS' SOCIETY OF THE NATIONAL ACADEMY.**—“One of the most interesting features of the Academy,” says the New York *Tribune* in the article which has already been quoted elsewhere, “is the Students' Society, which meets fortnightly. At the earlier meeting of the month, a subject for compositions is assigned, and the compositions produced in the previous month are criticised in the presence of the Society. Compositions may be in black and white, or in color, as the student chooses. The subject presented at the last meeting, for instance, was ‘Hesitation,’ and the members of the Society will each compose a picture to illustrate that idea. This gives the students a chance to exercise their originality, and also fairly shows the degree of individuality they severally possess. No two of the pictures will probably illustrate the idea in the same manner, and hence each student may learn something from every other student. At these meetings, after the compositions have been criticised and a subject has been selected for the next month, the remainder of the evening is devoted to social intercourse, music, and sometimes there is dancing. At the alternate meetings, held near the middle of each month, the design is to have a series of lectures, by prominent artists, on the practical in art,—the idea being not so much to have a series of elaborate essays on art, as a number of plain talks, giving experiences of the speakers, and showing the different methods of working, of arranging the palette, treating of the characteristics of colors, and other subjects of a kindred nature. Last winter President Huntington and others lectured to the students, and there was also a series of talks on ‘Artistic Anatomy.’ After the conclusion of each lecture, a general discussion usually follows, and the rest of the evening is sometimes devoted to the Academy's large collection of engravings and photographs of celebrated paintings.”

**BROOKLYN, N. Y.**—The Brooklyn Art Guild, founded Dec. 23d, 1880, aims to do for this city what the Art Students' League is doing for New York. It starts with twenty students in its various classes. Mr. William Sartain is Director, Mr. James C. Beard, President, and Mr. F. Sheffield, Secretary. The commodious and comfortable quarters of the Guild are at 201 Montague Street, where the first of a series of monthly receptions, combined with an exhibition, was held on the evening of Monday, Jan. 10th.

The Winter Art League is an association connected with the High School in this city. Prof. Winter lately delivered a lecture before it, freely illustrated on the black-board, and enforcing the value of drawing for many purposes in life.

**CHICAGO ACADEMY OF FINE ARTS.**—In a circular lately issued by the Academy, Mr. French, the Secretary, announces that the Art School has been highly successful during the past term, the number of students having been over two hundred, the enthusiasm greater, and the work better, than ever before. The winter term opened on Monday, Jan. 3d, and will continue twelve weeks. To the classes already in operation a new one will be added for pen-and-ink drawing and etching on copper, and a class is also to be formed, as soon as a sufficient number of students have announced their desire to attend it, for modelling in clay. The library has attained respectable dimensions, and the books circulate freely among the pupils. The school has lately acquired new material, especially some valuable Spanish and Italian water-color studies. The teachers are: Henry F. Spread and J. Roy Robertson, Professors of Drawing and Painting; J. H. Vanderpoel, Instructor in Drawing; N. H. Carpenter, Instructor in Perspective; W. M. R. French, Director, and Lecturer on Artistic Anatomy; and Mrs. F. N. Bond, Teacher of China Painting.

**SAN FRANCISCO SCHOOL OF DESIGN.**—The School of Design prizes were awarded last evening at the rooms of the Art Association, a large number of interested spectators being present. Vice-President Denny called the meeting to order, and the annual report was read by Secretary Martin. The receipts were \$4,124.20; expenditures, \$3,919.10, which was considerably less than the actual cost of the School, this being in the neighborhood of \$6,000, leaving a considerable deficit. The year is divided into three terms. For the first, the number of pupils was 76, with an average attendance of 54; second, 67, average attendance, 46; third, 80, average attendance, 66. Etching was introduced during the year, and satisfactory progress had been made, this being almost, if not the only, art school in America where it was taught. Virgil Williams, the Director of the School, made an address, the principal point of which was that the School was some \$2,000 in arrears, and the annual receipts regularly fall considerably short of the expenditures; that the School was in a precarious condition now, and that, unless the citizens of San Francisco were public-spirited enough to furnish some \$2,000 per annum more than is now received, the School must go down. He said this contrasted very vividly with New York, Boston, Chicago, Cincinnati, St. Louis, and other cities insignificant in comparison with this. One thing was certain,—aid must come, or the School must close. Messrs. William Hahn, Oscar Kunath, Edward Bosqui, and A. M. C. Davis, Committee on Award, made their report, giving the Alvord medal to Miss Vesta Schellenberger, of Woodland, Yolo County, for drawing No. 1 of the statue selected for competitive drawing. The Avery medal was given to Miss Kate Moore, of San Jose, for drawing No. 2 of the same figure. Miss Susie Dugan was barred from competition, having once received the highest award. Miss May Jones, L. P. Latimer, Miss L. Littlejohn, Mrs. Pond, Miss Raymond, and Miss Wilcutt were barred on account of non-attendance during the full course. The following received honorable mention, the usual medals and diplomas being necessarily dispensed with: Mrs. E. E. Brown, Charles Beales, C. P. Cook, J. O. Cummins, Miss B. M. Harris, Miss Jessie Kirk, Miss May Jones, Miss M. L. Laflin, L. P. Latimer, Miss I. Lucas, Paul Memegoena, Charles Pew, W. E. Rollins,

and Miss Eva Withrow.—*San Francisco Chronicle*, Dec. 28th, 1880.

INDIANAPOLIS, IND.—The Indiana School of Art, which closed last summer, was opened under most auspicious circumstances and with abundant promises of support on Oct. 15th, 1877. Its Directors, Messrs. J. F. Gookins and J. W. Love, (who had the assistance of Mr. Ferdinand Mersmann as Professor of Sculpture and Wood-Carving, Mr. John M. Warder as Professor of Mechanical Drawing, and Mr. H. C. Chandler as Instructor in Wood-Engraving,) sparing no trouble or expense to make it a success. A fine collection of casts from the antique had been procured, together with a considerable number of paintings and other works of art, which filled the eleven large rooms occupied by the school at its beginning, and a number of exhibitions were held, which attracted some attention. In the fall of 1878 Mr. Gookins, the senior Director, withdrew from the institution, leaving Mr. J. W. Love as sole Director, and the School gradually declined until about November, 1879, when the attendance, which at first amounted to about fifty pupils, had dwindled down to a few enthusiastic students, whom Mr. Love undertook to instruct and criticise in his private studio. Affairs remained thus until the summer of 1880, when the death of the Director, after an illness of only a few days, finally gave the *coup de grace* to a most laudable enterprise. After the death of the master, the remaining students resolved to establish a club, or league, as a means of improvement by association and study. In pursuance of this object rooms were rented and the "Bohe" Club organized on the plan of some of the Eastern art clubs. The "Bohe" Club has begun unostentatiously, and so far has been successful, although it numbers only five members (Messrs. Will Forsyth, Tom E. Hibben, Charles G. Nicholi, Fred. A. Hetherington, and Frank E. Scott), who devote their attention to studying from the antique, the nude, and from nature, in oil, water-color, and etching. "Thus it may perhaps be said," writes the correspondent to whom the REVIEW is indebted for these details, "that J. W. Love has not lived in vain, and the time and labor he has spent here may yet do good. He was a man of much talent, which had been improved by cultivation and study abroad. He was a pupil of Gérôme's for two years while at Paris, and, I think, stood well amongst his fellows, who are now some of the best painters in New York."

#### LECTURES.

Professor John F. Weir, of the Yale Art School, New Haven, will deliver a course of lectures on painting at Princeton College, beginning on the second Wednesday of February.

#### EXHIBITIONS AND SALES.

NEW YORK.—The Salmagundi Sketch Club's Black and White Exhibition, owing to its short duration, the weather, and the holiday season, was not successful financially, having left a deficit which was promptly made up by the members. The sales footed up \$2,055. The Club, however, nothing daunted, has resolved upon an earlier and longer season next year, and to bring together works more especially made for exhibition.

The National Academy of Design receives works intended for its 56th Annual Exhibition from Feb. 28th to March 5th inclusive. All expenses of transportation will have to be borne by contributors. Varnishing day is set down for March 19th, artists only admissible, and the "Press View," for which cards will be issued, is to take place on the evening of the same day. The public exhibition is to commence March 22d and close May 14th.

The exhibition of the American Water Color Society opened very successfully with a "Press View" on the evening of Jan. 21st. The catalogue enumerates 803 works. About the same number had to be rejected, although many of the drawings which were refused admittance would have deserved a place had there been sufficient room for hanging. The sales already amount to over \$20,000.

The next exhibition—the fourth annual one—of the Society of American Artists promises to be more comprehensive in purpose than its predecessors, and less incomplete in the pictorial expression of its individual constituents. The place for holding it will be the American Art Gallery in Twenty-third Street, and the time for beginning it about the first of March. Its most important canvas will be Bastien-Lepage's great work, *Joan of Arc*, which was the "sensation" of the latest Paris Salon and of the Brussels Exhibition. One cause of the prospective favorable change in the aspect of this annual event resides in the fact that about thirty new members have been added to the roster of the Society, making the present number about fifty.—*N. Y. Evening Post*.

Gérôme's new large painting, *The Serpent Charmer*, which has been loudly heralded in the papers, and for which Mr. Albert Spencer is said to have paid \$17,000, is now on exhibition at the gallery of Mr. S. P. Avery, 86 Fifth Avenue.

BROOKLYN, N. Y.—The sales at the exhibition of the Brooklyn Art Association, which closed Jan. 1st, amounted to \$3,950. The free days of the exhibition were not so well attended as in previous years.

The Brooklyn Artist Fund Sale is postponed until Feb. 18th.

BOSTON.—A new feature at the Art Club Exhibition is the "Private View for the Press and Profession (no Ladies)," which was given on the evening of Thursday, Jan. 27th. The catalogue shows a total of 289 works exhibited.

Holman Hunt's picture, *The Shadow of Death*, is at present on exhibition at the gallery of Messrs. Williams & Everett.

PHILADELPHIA SOCIETY OF ARTISTS.—About one hundred pictures were sold at the late exhibition of this Society, realizing over \$20,000.

CHICAGO.—The Chicago Art League will open an exhibition of the work of its members on Monday, Feb. 14th, at O'Brien's Gallery. The catalogue will be illustrated, and the invitations will be specially designed and etched for the occasion.

WASHINGTON, D. C.—The Washington Art Club held its first reception, coupled with an exhibition of pictures by its members, on Jan. 29th.

ELGIN, ILL.—The fourth exhibition of the Elgin Art Association, lately held, is said to have been quite successful. One hundred and twenty-five paintings were shown, many of them by Chicago artists.

AUCTION SALES.—There has again been no lack of

auction sales since the last number of the REVIEW appeared, half a dozen or more, in which over one thousand pictures in all were offered, having been held in New York alone. Most of these "collections" were the property of the "well-known connoisseur," and consisted largely of European pictures. Generally speaking, prices ruled low, although some of the old friends of the public, such as Meyer von Bremen and Verboeckhoven, seemed to hold their own. Boston had only two sales, one of them a collection of over two hundred Italian and other water-colors of the usual quality.

#### COMPETITIONS.

The competition opened by the *American Architect* some time ago for an "entrance hall of a small hotel in a country town frequented by the highest classes of society," (see p. 41 of this volume of the REVIEW,) resulted in the sending in of twenty-five designs, only three of which had to be excluded as failing to comply with the rules. The three prizes of fifty dollars each were awarded to Mr. William A. Bates, New York, Mr. Edward Dewson, Boston, and Messrs. T. J. Gould and F. W. Angell, Providence, R. I. The designs of Messrs. Charles Edwards, Charles I. Berg, J. S. Schweinfurth, and C. Howard Walker, all of New York, received Honorable Mentions.

The prizes offered by the publishers of *Scribner's Monthly*, in April last, for the best specimens of wood-engraving done by pupils, and received before Jan. 1st, 1881, have been awarded as follows: First prize, \$100, to W. H. Mackay, a lad of sixteen, pupil of V. L. Chandler & Co., of Boston; the second, \$75, to J. Edward Provine, of Chicago, who has had only seven months' practice with the graver; and the third, \$50, to C. H. Latham, of Boston, pupil of W. B. Closson. The judges were Mr. A. W. Drake, manager of the art department of Scribner's, Mr. Timothy Cole, the engraver, and Mr. Theodore L. De Vinne of Francis Hart & Co., printers of Scribner's and St. Nicholas. An article will soon appear in the magazine, giving the particulars of the competition, accompanied by reproductions of the prize blocks and several that have received honorable mention.

The Societies of Decorative Art are doing their best to stimulate production in their special department by offering prizes. The Boston Society lately opened a competition, with prizes varying from \$10 to \$30, but as the time for submitting the designs expires on Feb. 15th, this notice will come too late to any reader of the REVIEW who might desire to participate. The New York Society announces a similar competition, the terms of which can be learned on application, in which the prizes range from \$500 downward. The exhibition of the competitive designs is to be held next May, at the American Art Gallery, in New York. The Society proposes to offer similar prizes annually hereafter.

#### CLUBS AND SOCIETIES.

**PHILADELPHIA SKETCH CLUB.**—At the annual meeting, held on the evening of Thursday, Jan. 6th, the following officers were chosen for the ensuing year:—William J. Clark, Jr., President; H. T. Cariss, Vice-President; George Wright, Secretary; George D. McCreary, Treasurer; Joseph C. Ziegler, Curator; and Messrs. P. F. Goddard, H. T. Cariss, Philip B. Hahs, and C. H. Spooner,

Executive Committee. The Club's annual prize for the best work of art submitted to its judgment was awarded to Mr. P. Anshutz, for his picture, *The Iron Workers*. One of the most important events in the affairs of the Club has been the formation, recently, of a Trust Fund for the relief of sick or needy members. The resolutions in pursuance of which this relief fund was organized were passed only a few months ago, but already several of the more wealthy members of the Club have voluntarily and liberally subscribed towards it, and there is every prospect of its being speedily increased.

**ST. BOTOLPH CLUB, BOSTON.**—At its annual meeting, held Jan. 1st, this Club elected the following officers for the year 1881:—President, Francis Parkman; Vice-Presidents, John Lowell, Martin Brimmer; Treasurer, Franklin Haven, Jr.; Secretary, James M. Bugbee; Executive Committee, Francis A. Osborn, George B. Chase, Charles C. Soule, Henry Cabot Lodge, James R. Chadwick, Samuel A. Green, James R. Osgood; Election Committee (to serve three years), John T. Morse, Jr., Francis Jaques, George Fuller, Charles Fairchild; Art and Library Committee, Edward C. Cabot, Frank Hill Smith, Francis D. Millet, J. Appleton Brown, Justin Winsor, B. J. Lang, George P. Lathrop.

**BOSTON ART CLUB.**—At the annual meeting of this Club, held on Saturday, Jan. 1st, the following officers were elected:—Alexander H. Rice, President; Richard M. Staigg, Vice-President; William F. Matchet, Secretary; Charles E. Stratton, Treasurer; Charles W. Scudder, Librarian; Thomas O. Richardson, George E. Foster, Weston Lewis, Martin P. Kennard, Walter F. Lansil, Ernest W. Longfellow, Elliott W. Pratt, John K. Rogers, Uriel H. Crocker, Edgar Parker, Moses W. Richardson, Clement R. Grant, Executive Committee. The following resolutions of regret at the retirement of Mr. C. C. Perkins from the office of President of the Club were presented by Mr. Ernest W. Longfellow, and were unanimously adopted by the Club:—"Resolved, That the Boston Art Club has heard with deep regret of Mr. Perkins's resignation of the office of President, which he has so ably and faithfully filled for the past ten years. Resolved, That, in thanking him for his long and unremitting services as its presiding officer, the Club would express to him its deep sense of gratitude for his never-failing enthusiasm and devotion to the cause of art, to which is owing in no small degree the Club's present prosperity. Resolved, That the Club also most warmly thanks him for the generous and untiring manner in which he has always aided its efforts to give encouragement to the artists, and to increase the love of art in the community at large. Resolved, That the Secretary be instructed to transmit a copy of these resolutions to Mr. Perkins." An amendment to the constitution was adopted, limiting the membership of the Club to eight hundred. The Treasurer's report showed a cash balance on hand of \$1160.26, with \$2480 added to the sinking fund. There has been paid out on the new club-house account \$24,686.42, and the Club has \$5,000 in United States bonds, and the library and the works of art in the club-house. The present number of members is five hundred and eighty. The sum of \$75,000, which will be needed for the erection of the new club-house, has all been subscribed, and the land has been paid for. Mr. Emerson, the architect selected by the building committee, is now engaged upon the plans and specifications.

BROOKLYN, N. Y.—At the January meeting of the Rembrandt Club, Mr. Ritchie, Jr., read a clever paper, entitled *Some Talk on Etching*.—The Palette Club has organized for the promotion of the drama, music, literature, and art, with Dr. Henderson as President. An entertainment is announced, the proceeds of which are to be given to "poor artists."

CHICAGO ART LEAGUE.—A club bearing this name was organized in Chicago by fourteen of the younger artists of that city on Jan. 1st, 1880. Since then the number of members has gradually increased, and the interest in the Club has been steadily growing. Nearly all branches are represented in it, although at present the attention of the members is largely given to etching. An exhibition of the work of the Club will be held in February. (See under *Exhibitions and Sales*.)

SOUTHERN ART UNION, NEW ORLEANS, LA.—"The object of this society," according to its charter and constitution, just published, "is to promote the culture of all æsthetic tastes, to collect works of art, to encourage artists, and generally to foster and extend those high and purifying influences which the love and pursuit of art engender." Among the privileges conferred upon it by its charter is the "power to establish and publish an art journal and such other publications as may be deemed necessary," while a permanent exhibition, free to the public on certain days, regularly recurring auction sales of works of art, the purchase of such works for a permanent collection, the providing of courses of lectures, and ultimately the establishment of a school of design, are named in the constitution as the means by which the objects of the society are to be attained. The necessary funds will be provided by membership fees and the commissions charged on sales. Gifts of works of art, books, etc., are also solicited, to aid in forming the nucleus of a museum and library. The present officers of the Southern Art Union, as named in the charter, are: Robert Mott, President; Gideon Townsend, First Vice-President; Adolphe Schreiber, Second Vice-President; Marion A. Baker, Secretary; Milton C. Randall, Treasurer.

#### MONUMENTS.

A bronze statue of Gen. Philip Kearney was unveiled in Military Park, Newark, N. J., on Dec. 28th. A picture of the unveiling ceremonies is given in the New York *Graphic* of Dec. 30th. The following details are taken from the same paper:—The statue was designed by Henry Kirke Brown in 1868. It was originally intended as New Jersey's contribution to the National Hall of Statuary, in Washington, but was never put there, and has for many years stood in the corridor of the State Capitol at Trenton. The Legislature gave it to the Kearney Monument Association last winter for erection in Newark, Gen. Kearney's home from childhood. Beneath the pedestal of the statue is a large block of Quincy granite, standing in the centre of a star-shaped redoubt, twenty feet wide and two feet high. Gen. Kearney is represented in an erect posture, with the point of his sword resting at his feet.

At a meeting of the Boston Memorial Society, held on Jan. 5th, the Executive Committee reported in favor of accepting the bequest of \$5,000, made to the association by the late Nathaniel Cushing Nash, for the erection of a statue to Theodore Parker, and the gift was formally

accepted. The committee stated that the intention is to erect an out-door statue, costing from \$10,000 to \$12,000, and it was decided to issue an appeal to the public for the sum needed in addition to the bequest. Mr. C. W. Slack, who made the report, stated that Mr. Parker's surviving parishioners would doubtless contribute the most of the sum. Some little discussion concerning a site ensued, the localities mentioned being Columbus Square and the square at the junction of West Canton Street and Columbus Avenue. The matter was left with the Executive Committee. An appeal for funds has since been issued, and intending subscribers are requested to send their contributions to Mr. Henry H. Edes, treasurer of the association, at 87 Milk Street, Boston.

It has been proposed to open a competition for the statue of Washington which is to be placed on the steps of the Subtreasury, New York, among a number of invited sculptors, each artist to be paid for the sketch submitted.

#### NECROLOGY.

EDWARD L. CUSTER, a well-known portrait, landscape, and animal painter, died at Boston on Jan. 9th, from congestion of the brain. He was born in Basle, Switzerland, on Jan. 24th, 1837, and came to this country, when about nine years old, with his father, Dr. Custer, who still resides at Manchester, N. H. He went abroad in 1860, studying at Düsseldorf and Munich, and again in 1870. Mr. Custer was twice married; in 1863, to Miss Porter, who died in February, 1878; and in May, 1880, to Miss Mary McClure, of Cambridge. Of late years he painted some remarkably good studies of calves, which were greatly admired. A more detailed account of his life may be found in the Boston *Evening Transcript* of Jan. 10th.

NATHANIEL JOCELYN, one of the oldest of American portrait painters, died on Jan. 13th, at New Haven, where he had a studio in the building of the Yale Art School. He was born at New Haven in 1796, and began his career as an engraver, being at one time a member of the Graphic Company of Hartford.

JOHN POPE, A. N. A., died in New York, Dec. 29th, aged sixty, of pneumonia and hemorrhage, after an illness of a week. He studied under Couture, and made some excellent copies of his works. His own work comprised landscape, genre, and portrait, the last in crayon as well as in oil. Amiable, kind, and courteous, he was socially and professionally much esteemed. He leaves a widow, a daughter of eight, and a son of seven years. The funeral services took place, Jan. 3d, at Dr. Crosby's church, Dr. John Hall preaching pointedly to the living. Ten pall-bearers, five of them members of the National Academy of Design, and five of the Artist Fund Society, of which Mr. Pope was elected a member in 1868, accompanied the remains to Woodlawn Cemetery.

SANFORD THAYER, well known as a portrait and genre painter in Western New York, died of heart disease at Syracuse in December. He was the model for *The Cavalier*, one of the finest specimens of the work of C. L. Elliott, whose pupil he was. The picture is now in the possession of Mr. F. B. Carpenter, who was a pupil of Thayer. The deceased had often expressed a desire to be buried in his working dress and with his palette and brushes, and his wishes were carried out accordingly. He leaves a widow and son.

## MISCELLANEOUS.

**THE CAPITOL AT ALBANY.** — The defect discovered in the ceiling of the Assembly Chamber in the Capitol at Albany (see p. 132 of this volume of the REVIEW) is the subject of the following remarks in the *American Architect* of January 8th : — “The Albany Capitol is just now the subject of a great deal of newspaper talk, most of which is rather amusing than alarming; but it would appear that some slight movement continues in the great vaulted ceiling over the Assembly Chamber. The cracked stone in the southwest rib has been removed, and replaced by a sound one, but we do not learn whether Mr. Eidlitz's conjecture with regard to it, that the fracture was caused by a knot or flaw in the stone, is correct or not. Hardly had this voussoir been repaired when another near the keystone was observed to be broken, owing, as the architect thinks, to a twisting of the rib by unequal pressure; and the ribs are now being loaded to restore the balance. A certain architect in New York, on being questioned by a reporter, expressed his opinion that the fall of the structure was ‘only a question of time,’ an opinion which we do not consider to be at all warranted by the facts so far made public; but the effect is said to be that the members of the Assembly refuse to enter the room provided for them. Meanwhile, the correspondent of the *New York World* has been making observations, which lead him to the conclusion that ‘the whole building, with the hill it stands on, will probably sooner or later slide off into the Hudson River, carrying death and destruction to every person and thing in its course.’ This dreadful prospect he thinks to be the consequence of the circumstances under which the building was constructed. It seems the steep hill on which the building stands is underlaid by shaly

rock, over which are beds of ‘quicksand,’ gravel, and ‘saponaceous clay.’ A substratum of quicksand lubricated with saponaceous clay seems indeed likely to be treacherous, and the correspondent assures us that the entire hill on which the Capitol rests ‘is even now evidently in motion toward the river,’ while in other cases ‘whole rows of buildings have not unfrequently slid to utter ruin in this city’ (Albany) owing to similar causes. If it were not for the fact that such predictions of disaster usually attend the completion of important buildings, more weight might be attached to all this testimony; but in spite of a few slight movements we are disposed to think that the Albany houses will be considerably thinned out by their ‘frequent slidings’ before the Capitol follows their example, and we have the authority of the Capitol commissioners for the assurance that no immediate catastrophe is to be feared.”

**THE OBELISK.** — Mr. D. Huntington, President of the National Academy of Design, together with twenty-three other artists, has addressed a memorial to Park Commissioner Salem H. Wales, requesting him to use every endeavor to place the obelisk in the plaza at the Fifth Avenue entrance to Central Park, as this, in the opinion of the memorialists, “is the best and most appropriate place for such an object, which should be erected where it is approachable from every side, and where it can be viewed from level ground at different distances.” Meanwhile the monument was placed on its pedestal, on the site originally chosen,—a slight hillock near the Metropolitan Museum of Art,—at noon on Saturday, Jan. 22d. As it is likely to remain there for some thousands of years or so, it is to be hoped that the actual effect of the obelisk will prove an agreeable disappointment, after the machinery used in raising it has been removed.

## FOREIGN ART CHRONICLE.

## ARCHÆOLOGY AND HISTORY.

**COLLEGE OF EGYPTIAN ARCHÆOLOGY.** — The French Minister of Public Instruction has commissioned Prof. Maspero to found a College of Egyptian Archæology at Cairo, similar to the schools at Athens and Rome. M. Maspero sailed for Egypt on Dec. 28th, accompanied by an architect and three pupils.

**THE NIOBE OF MOUNT SIPYLOS.** — Mr. George Dennis, in a letter dated Magnesia ad Sipylum, Nov. 25th, 1880, and published in the *Academy* of Dec. 18th, reports that he has again examined the Niobe or Kybele of Mount Sipylos, “the earliest rock-hewn monument in Asia Minor,” (see the notice on *Hittite Art*, in the October number of this REVIEW,) taking with him a ladder from Magnesia, so as to be able to “feel,” as Prof. Sayce suggested, the feet of the statue. “I carefully felt the rock,” Mr. Dennis goes on to say, “in the place suggested by him in the sketch he made on the spot, with a copy of which he had kindly favored me, in the hope of distinguishing the

lady's feet, but my fingers were not more fortunate than my eyes. I am now thoroughly convinced that Prof. Sayce is mistaken in supposing that any traces of feet, with or without boots or shoes, are extant in this monument.” Mr. Dennis is also “satisfied that the halo which Prof. Sayce saw in the recess over the figure's head is nothing but a vein of a harder and darker rock which forms a streak half round the head, and sinks into a tress on the right side of it.” An interesting discovery made by Mr. Dennis is that of an inscription attached to the monument. “It is in an upright cartouche, slightly sunk in the smooth face of the cliff to the right as you face the monument, and close to the recess, rather above the level of the goddess's head. It is strange that no one has hitherto observed this sculptured document. I had visited the spot at least half a dozen times without detecting its existence. In truth, the cartouche is so slightly sunk in the rock, and the hieroglyphics it contains are in such low relief, as easily to escape observation. . . . Certain of the hieroglyphs, however, are quite distinct, but I do not